

Middlebury College

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# Bread Loaf School of English



Summer 1990



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## Administration

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*Front Cover: Writing and Relaxation at Johnson Pond (photo by Eric Borg)*

*The entire Bread Loaf community continues to be closely attuned to the natural environment surrounding the School. Out of respect for that environment and concern for its continued well-being, we have printed this bulletin on recycled paper.*

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MIDDLEBURY COLLEGE

# Bread Loaf School of English

AT BREAD LOAF, VERMONT

Seventy-First Summer  
June 26 - August 11, 1990

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**The Aim** The Bread Loaf School of English is a community of teachers and students devoted to the humanistic ideals of the liberal arts in graduate education. The School aims to provide its students with a rich literary experience leading to the Master of Arts and Master of Letters degrees in English. It believes that its goals can best be achieved by attracting to Bread Loaf distinguished scholar-teachers who are dedicated practitioners of a great art. The emphasis at Bread Loaf has always been upon the personal bond between teacher and student, upon the creative and critical, rather than the mechanical and pedantic, and upon the liveliness of writing, literature and theater. The School assumes no artificial barriers among these disciplines, and its programs work constantly to establish connections among them.

Since 1920 the School of English has nourished its heritage of literary study in the pleasant coolness of a wooded mountain bowl and in an atmosphere of conspicuous simplicity remote from the distractions of metropolitan life. In the congenial natural environment of Bread Loaf it is possible to sustain the intellect and the spirit in a refreshing balance of society and solitude. The School sees the life of the mind not as the exclusive province of the classroom. Bread Loaf attempts to provide time for a summer of discovery, not only of literature but of a place and a community.

The Bread Loaf program, constantly varied and generous, offers a liberal range of courses in literary periods, authors, and works of English, American, classical, and world literature. By affording depth and balance to the literary experience of its students, most of whom are teachers of literature and writing, Bread Loaf meets their professional needs in literature, language, literary history, dramatic arts, literary theory, the process and craft of writing, and in the art of teaching and of evaluating literary texts. It encourages students to share in a spirit of friendly endeavor and of disciplined commitment to literary studies, for which all at Bread Loaf have, in Robert Frost's phrase, "a passionate preference."

**The School** The Bread Loaf School of English was organized as a distinctive graduate school of English in 1920. It is one of ten summer programs of Middlebury



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College. Others are the Schools of Arabic, Chinese, French, German, Italian, Japanese, Russian and Spanish, as well as the Bread Loaf Writers' Conference. Middlebury College offers no graduate program in English during the regular academic year.

The original mountain-and-forest area in which the English School is located was willed to Middlebury College in 1915 by Joseph Battell, breeder of Morgan horses, proprietor of the local newspaper, and spirited lover of nature. Mr. Battell acquired large landholdings, acre by acre, starting in 1866, until several mountains were among his properties. It would have pleased him to realize that more than a century later the original goal of a place where man and mountain could meet remains undeflected, for at Bread Loaf, where once had been a hospitable hostelry, the humanities are fostered amid the natural beauty of mountain, forest, and stream. Modern improvements and the addition of several buildings have enhanced the charm and conveniences of the old original Inn and the surrounding cottages.

Each year over 250 students come from all regions of the United States and from several foreign countries. In the past, 1,571 have received the degree of Master of Arts and 65 received the degree of Master of Letters.

During the last sixty-nine years Bread Loaf has counted among its faculty members such distinguished teachers and scholars as George K. Anderson, Carlos Baker, Harold Bloom, Cleanth Brooks, Reuben Brower, Donald Davidson, Elizabeth Drew, A. Bartlett Giamatti, Laurence B. Holland, Alvin Kernan, Perry Miller, Martin Price, John Crowe Ransom, Donald Stauffer and Wylie Sypher.

But no one has been identified with Bread Loaf longer than has Robert Frost, who first came to the School on the invitation of Dean Wilfred Davison in 1921. Friend and neighbor to Bread Loaf, Mr. Frost returned to the School every summer with but three exceptions for forty-two years. The influence of his presence will long be felt, in part because Middlebury College owns and maintains the Robert Frost Farm as a National Historic Site adjoining the Bread Loaf campus.

**Admission** The School of English offers only graduate courses; however, non-degree candidates and exceptionally qualified undergraduates entering their senior year of college may be admitted for a single summer. Admission is on the basis of college transcripts and two letters of recommendation. Submission of a writing sample, while not a requirement, will strengthen an applicant's candidacy. Because the program is designed to meet individual needs, there is no set of requisites for admission, although an excellent undergraduate record in English and strong recommendations are the surest admission criteria. Students are accepted for one summer only and must reapply for each subsequent summer of study. Students whose work in the judgment of the Director and of the faculty is marginal and who may have difficulty completing the degree may be denied readmission.

As Bread Loaf is especially committed to increasing diversity among teachers and students in its community, minority applications are encouraged.

**Instructions for Application** New applicants should fill out and return the application form along with a \$35 registration fee. All undergraduate and graduate transcripts should be forwarded to the Bread Loaf Office. The applicant is responsible for asking two colleagues or teachers to serve as references.

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## Degree Programs

**The Master of Arts (M.A.) Degree** Candidates must hold a Bachelor's degree from an accredited college and be in residence for at least one summer at the School of English in Vermont. To earn the M.A., students must successfully complete ten courses, the equivalent of 10 units (30 graduate credits). The normal summer program of study consists of two courses, each meeting five hours a week; exceptional students may, with permission after the first summer, take a third course for credit. A grade of B- or better is required in order to receive course credit.

The curriculum is divided into six groups: (I) Writing and the art of teaching; (II) English language and literature through the seventeenth century; (III) English literature since the seventeenth century; (IV) American literature; (V) Classical and continental literature; (VI) Theater arts. Ordinarily the M.A. program includes a minimum of two courses each from Groups II and III, and one course each from Groups IV and V.

**The Master of Letters (M.Litt.) Degree** The M.Litt. program builds in a concentrated, specialized way on the broader base of the M.A. in English, which is the first prerequisite for this degree. Students concentrate in either a period such as the Renaissance, a genre like the novel, or a field of study like American Literature.

The M.Litt. can be earned in three to five summers by following a program of ten courses or Independent Reading Programs. No thesis is required. Candidates may engage in as many as four Independent Winter Reading Programs during the intervening academic years and must undertake at least one such program or an Independent Summer Reading Program. In the final summer a student must pass a comprehensive written and oral examination covering his or her field of concentration.

The program is limited to highly qualified candidates. Students are accepted provisionally for the first summer. At least one summer must be spent in residence at the School of English in Vermont.

**The Master of Modern Languages (M.M.L.) Degree** The M.M.L. degree certifies a high degree of proficiency and skill in two foreign languages (French, German, Italian, Russian, Spanish) or in a foreign language and English at the Bread Loaf School of English or at Lincoln College, Oxford. The English/foreign language program requires an additional twelve units beyond the M.A. degree as well as comprehensive written and oral examinations. The M.M.L. is administered by the Director of the Language Schools in consultation with the Director of the Bread Loaf School of English.

## Non-Degree Programs

**Program in Continuing Graduate Education** The School encourages teachers who have their Master's degrees or others who have at least a Baccalaureate degree to enroll for a summer as non-degree students in continuing graduate education. The summer's program, arranged with the Director, may, for example, be in theater arts and dramatic literature, in an English literary period or genre, or in the Program in Writing. Upon successful completion of this program, Middlebury College will issue the student a Certificate in Continuing Graduate Education.



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**Undergraduate Honors Program** Exceptionally able undergraduates with strong backgrounds in literary study may be admitted to graduate study at Bread Loaf after the completion of three years toward their Baccalaureate degree. Their courses may either be transferred to their home institution or become the first summer's program leading to the M.A. degree at the School of English.

## The Program at Lincoln College, Oxford

(June 25 - August 4)

The Bread Loaf School of English has exclusive use of the accommodations of Lincoln College during the summer session, so that the School of English has its own identity. Located on the Turl, in the center of Oxford City, Lincoln has retained most of its medieval appearance.

Each student elects one seminar as a six-credit (two units) summer's program. There are about six students in each seminar, which meets each week in a manner determined by the tutor. For example, the tutor may meet all students together once a week and then in tutorial for an hour. Tutors assign as much, if not more, reading in both primary and secondary materials than is customary at the School of English. Students should expect to give oral reports and write weekly papers. Seminars and tutorials are often held at the College with which the tutor is affiliated.



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## The Oxford Faculty in 1990

**Dorothy Bednarowska**, M.A., Oxford. Former lecturer in English at Worcester and Emeritus Fellow at St. Anne's College, Oxford.

**Tony Burgess**, B.A., King's College, Cambridge; M.A. and Ph.D., University of London. Senior Lecturer in Education, Joint Department of English and Media Studies, Institute of Education, University of London.

**Valentine Cunningham**, M.A., Keble College, Oxford; D.Phil., Oxford. Fellow and Tutor in English Literature, Corpus Christi College; University Lecturer, University of Oxford.

**Kate Flint**, B.A., M.A., Ph.D., Oxford; M.A., London. Fellow and Tutor in English, Mansfield College, Oxford.

**Stephen Gill**, M.A., M.Phil., Oxford; Ph.D., Edinburgh. Fellow and Tutor in English Literature and University Lecturer, University of Oxford.

**Douglas Gray**, M.A., F.B.A., New Zealand and Oxford. J.R.R. Tolkien Professor of English Literature and Language, University of Oxford, and Fellow of Lady Margaret Hall.

**Dennis Kay**, M.A., University College, Oxford; D.Phil., Lincoln College, Oxford. Fellow and Tutor in English, Lincoln College; University Lecturer, University of Oxford.

**A. Walton Litz**, A.B., Princeton; D. Phil., Oxford. Professor of English and former Chairman of the Department, Princeton. Currently Eastman Professor at Oxford and Director of the Bread Loaf School of English Program at Lincoln College, Oxford.

**Roy Park**, M.A., Glasgow and Oxford; Ph.D., Pembroke College, Cambridge. Tutorial Fellow in English and Librarian, University College, and University Lecturer, University of Oxford.

**John Pitcher**, M.A., D.Phil., Oxford. Fellow and Tutor in English, St. John's College, and Lecturer in English, University of Oxford.

**Robert Smallwood**, M.A., Ph.D., Birmingham. Deputy Director of the Shakespeare Birthplace Trust in Stratford-upon-Avon and Honorary Fellow of the Shakespeare Institute, University of Birmingham.

**Charles Whitworth**, B.A., Earlham; M.A., Ph.D., Birmingham; D.E.A., Montpellier. Lecturer and Associate Fellow at the Shakespeare Institute, University of Birmingham.

**John Wilders**, M.A., Ph.D., Cambridge. Emeritus Fellow in English, Worcester College, Oxford; John Hamilton Fulton Professor of Humanities, Middlebury.



## The Seminars at Lincoln College in 1990

### *Group I (The Program in Writing)*

- |      |                                 |             |
|------|---------------------------------|-------------|
| 533. | Writing, Discourse, and Culture | Mr. Burgess |
|------|---------------------------------|-------------|

### *Group II (English Language and Literature through the Seventeenth Century)*

- |      |   |             |
|------|---|-------------|
| 504. | Seventeenth-Century Poetry                      | Mr. Wilders |
| 518. | Shakespeare: On the Page and On the Stage       |             |
|      | Mr. Smallwood and Mr. Whitworth                 |             |
| 524. | Chaucer   | Mr. Gray    |
| 525. | Renaissance Narrative                           | Mr. Kay     |
| 526. | Shakespeare's History Plays                     | Mr. Wilders |
| 528. | Shakespeare and Jacobean Drama                  | Mr. Kay     |
| 559. | Family, Sex, and Marriage in Early Modern Texts | Mr. Pitcher |

### *Group III (English Literature since the Seventeenth Century)*

- |      |                                       |                  |
|------|---------------------------------------|------------------|
| 505. | Wordsworth and Coleridge              | Mr. Gill         |
| 508. | Yeats and Joyce                       | Mr. Litz         |
| 523. | The Victorian Woman Novelist          | Ms. Flint        |
| 553. | George Eliot and Henry James          | Mrs. Bednarowska |
| 556. | Beginning the Novel                   | Mr. Cunningham   |
| 560. | Virginia Woolf and Her Contemporaries | Ms. Flint        |

### *Group V (Classical and Continental Literature)*

- |      |                               |             |
|------|-------------------------------|-------------|
| 516. | Tragedy and Philosophy        | Mr. Park    |
| 551. | The Epic: From Homer to Joyce | Mr. Pitcher |

## Fees at Oxford

The comprehensive fee is \$3,100. This fee is exclusive of airfare. Students are expected to make their own travel arrangements.

For further information and the 1990 bulletin of the Bread Loaf School of English at Lincoln College, write to the Administrative Director.

## The Program in Writing

With present and/or previous support from the Mary Reynolds Babcock Foundation, the New York *Times* Company Foundation, *Time*, Inc., the Edward W. Hazen Foundation, and the Rockefeller Foundation, the School of English offers a Program in Writing for secondary school teachers of English. The Bingham Trust for Charity supports the Bread Loaf Writing Grants program, which funds writing proficiency projects. Grants to rural teachers the first summer meet full tuition (\$2,210). Additional support toward room and board (\$1,105) on campus is available if need is established.

The Program provides teachers with opportunities to explore connections among literature, theater, and writing and to develop their own abilities as writers and researchers. Bread Loaf teachers who attend the 1990 session (Vermont or Oxford) and who report on their classroom inquiries will be eligible for awards of up to \$500 in addition to their financial aid grant. Teachers will be encouraged to submit stories and articles written by themselves and their students to *Bread Loaf News*, a periodical published three times a year.





To be eligible for full tuition scholarships, teachers must hold a Bachelor's degree from an accredited college or university and have had at least one year of teaching experience in public secondary schools in rural communities. Students currently or previously enrolled at Bread Loaf are eligible to participate in all aspects of the program but are considered for financial aid only in the usual manner.

M.A. candidates may take one writing course each summer for four summers.

Courses in the Program in Writing are in no way restricted to rural teachers attending Bread Loaf or Oxford. These courses will be helpful to any teacher of writing at the secondary school or college level.

After taking one course in writing at Bread Loaf, Vermont, students may apply for a summer's study of writing in the Program of the School of English at Lincoln College, Oxford. The six-credit writing course meets as a seminar several times a week with weekly individual tutorials. Students in the Oxford writing program will have an opportunity to meet with their peers in Oxfordshire and to visit secondary school classes near Oxford.

Applicants should write for the brochure on the Program in Writing for additional information regarding eligibility and criteria for admission.



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## The Program in Theater

The commitment of the Bread Loaf School of English to Theater Arts goes back to the origin of the School when its theater staff was recruited from George Pierce Baker's famous play production course known as The 47 Workshop. Subsequent to Professor Baker's move to Yale, the faculty was recruited from the Yale School of Drama and included such outstanding theater designers as Donald Oenslager, then of the Provincetown Playhouse. The tradition of theatrical production as a corollary to the study of dramatic literature has continued unbroken for seventy years.

Bread Loaf's theater program provides formal and informal instruction in the crafts of acting, directing, playwriting, stagecraft, and design, as well as an analysis of the entire spectrum of dramatic literature. While the program is not structured as a professional training school, it is oriented toward bringing students into contact with theater professionals in all fields. A major aspect of theater study at Bread Loaf is the presentation of a wide variety of performing projects. Each summer one major production is mounted, directed by a faculty member. In recent years productions have included *The Cherry Orchard*, *Buried Child*, *Cloud Nine*, *Macbeth*, *Red Noses*, and *The Merchant of Venice*. This summer's production will be Brecht's *The Caucasian Chalk Circle*. New plays written by Bread Loaf students are often produced, as are one-acts directed by advanced directing students.

Finally, there are opportunities for acting students to explore and present longer scenes and for all interested students to act in informal presentations in the directing or playwriting workshops.

Bread Loaf will have in residence an Acting Ensemble of professional actors to strengthen connections with the writing and the literature courses offered at the School. The Acting Ensemble participates in literature classes and writing classes from time to time, leading exercises, staging scenes, reading poems and parts of novels, or bringing a performance perspective to those fields of study.

## The Faculty

**Isobel Armstrong**, B.S., Ph. D., Leicester. Professor of English, Birkbeck, and former Chairman at the University of Southampton. Ms. Armstrong has taught at Princeton and the Universities of London and Leicester. She has just completed the Routledge Critical History volume on Victorian Poetry and is working on an anthology of Nineteenth-Century poetry by women and an intertextual study of Victorian discourses on Economics, Science, and Language. Her publications include *Victorian Scrutinies: Reviews of Poetry 1830-75*, *Language as Living Form in Nineteenth-Century Poetry*, and a study of *Mansfield Park* in the Penguin Critical Studies Series.

**Michael Armstrong**, B.A., B.Phil., Oxford. Head teacher of Harwell Primary School, Oxfordshire. Mr. Armstrong teaches children between the ages of 5 and 11. He has carried out research into educational organization, teaching methods, and intellectual growth. He is the author of *Closely Observed Children*, co-editor of *Tolstoy on Education*, and has published numerous essays on educational philosophy and practice. At present he is studying children's narrative development as one aspect of a projected natural history of mind.

**Richard H. Brodhead**, B.A., Ph.D., Yale. Professor of English and Chairman of the Department of English, Yale. The author of *Hawthorne, Melville, and the Novel* and *The*



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*School of Hawthorne* as well as many essays, he has also edited collections of criticism of *Moby Dick* and Faulkner and is co-author of the projected Cambridge History of American Literature. Recent holder of a Guggenheim Fellowship, he has also won the William Clyde DeVane medal for outstanding teaching at Yale, and in 1989 he was a Professeur Invite at the Ecole Normale Supérieure in Paris.

**Courtney B. Cazden**, A.B., Radcliffe; M.Ed., University of Illinois; Ed.D., Harvard. Professor of Education, Harvard. Ms. Cazden has been a Fellow at the Center for Advanced Study in the Behavioral Sciences. In 1985 she was President of the American Association of Applied Linguistics. She spent six months in 1987 as a Fulbright scholar in New Zealand. Her most recent book is *Classroom Discourse: The Language of Learning and Teaching*.

**Dare Clubb**, B.A., Amherst; M.F.A., Yale. Mr. Clubb's plays have been performed at the Yale Repertory Theater, Actors' Theater of Louisville, the Julliard Theater Center, and the O'Neill National Playwright's Conference. He has received fellowships from the National Endowment for the Arts and the New York Foundation for the Arts. For two years he was Playwright-in-Residence at the Julliard Theater Center. He currently teaches playwriting at Barnard and Princeton.

**Stephen Donadio**, B.A., Brandeis; M.A., Ph.D., Columbia. Professor of American Literature and Civilization and Director of the Program in Literary Studies, Middlebury. A former Fulbright Scholar, Woodrow Wilson, and Danforth Fellow, Mr. Donadio served as Assistant Editor of *Partisan Review*. He is the author of *Nietzsche, Henry James, and the Artistic Will*, co-editor of *Art, Politics, and Will: Essays in Honor of Lionel Trilling*, and of *The Legacy of Emerson: Essays in Honor of Quentin Anderson*. In 1987 he served as a member of the National Endowment for the Humanities Chairman's Advisory Commission and the corresponding Arts Education Commission of the National Endowment for the Arts.

**Charles Ferguson**, A.B., M.A., Ph.D., University of Pennsylvania; Hon. Ph.D., Stockholm. Professor Emeritus of Linguistics, Stanford. Mr. Ferguson has held major appointments at the Foreign Service Institute, Center for Applied Linguistics, Harvard, and Stanford. His research has been on language in society, language acquisition, and discourse analysis. He is (Co-)editor/author of more than a dozen books, including *Language in the USA*, *Talking to Children*, *On Conditionals*, and *Agreement in Natural Language*. He has been a Fellow at the Center for Research in the Behavioral Sciences and the School of Oriental and African Studies in London, and a Guggenheim Fellow in India and Australia. His biographical research and writing has been chiefly on historical figures who introduced literacy to nonliterate societies.

**Jonathan Freedman**, B.A., Northwestern; M.A., Ph.D., Yale. Associate Professor of English, Yale. Mr. Freedman has written on Henry James, the history and theory of aestheticism, popular culture, and film. His book, *Professions of Taste: Henry James, British Aestheticism, and Commodity Culture*, will be published this summer.

**Dixie Goswami**, B.A., Presbyterian; M.A., Clemson. Professor of English, Clemson University. A former Mina Shaughnessy Scholar, Mrs. Goswami has edited (with Peter Stillman) *Reclaiming the Classroom* and (with Lee Odell) *Writing in Non-Academic Settings*, and is now at work on a study of practice-oriented research in

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universities. She coordinates the Program in Writing and the Writing Grants Program at Bread Loaf.

**Shirley Brice Heath**, B.A., Lynchburg; M.A., Ball State; Ph.D., Columbia. Professor of English and Linguistics, Stanford. Appointed a MacArthur Fellow in 1984, she is the author of *Telling Tongues: Language Policy in Mexico, Colony to Nation; Teacher Talk: Language in the Classroom; Language in the USA* (coedited with Charles Ferguson); *Ways with Words: Language, Life, and Work in Communities and Classrooms*. She has lectured in Europe, Asia, Australia, and Latin America. She was a Guggenheim Fellow, a Fellow at the Stanford Humanities Center, and a Fellow at the Center for Advanced Study in the Behavioral Sciences.

**David Huddle**, B.A., University of Virginia; M.A., Hollins; M.F.A., Columbia. Professor of English, University of Vermont. Recipient of Fellowships from the Virginia Center for the Arts, Yaddo, the Bread Loaf Writers' Conference, and the National Endowment for the Arts. He is the author of two books of poems, *Paper Boy* and *Stopping by Home*, and three collections of short stories, *A Dream With No Stump*, *Roots In It*, *Only the Little Bone*, and *The High Spirits*.

**Jefferson Hunter**, B.A., Pomona; B.A., University of Bristol; Ph.D., Yale. Associate Professor of English, Smith. Mr. Hunter has also taught at Yale and Amherst. He is the author of *Edwardian Fiction* and *Image and Word: The Interaction of Twentieth-Century Photographs and Texts*.

**Edward Lueders**, B.A., Hanover; M.A., Northwestern; Ph.D., University of New Mexico. Professor of English and University Professor, University of Utah. Mr. Lueders is the author of *The Clam Lake Papers*, *A Winter in the North Woods*, and co-editor of three anthologies of modern verse including *Reflections on a Gift of Watermelon Pickle*. He has published a novel, *The Wake of General Bliss*, and *Writing Natural History: Dialogues with Authors*. *The Poets of Contemporary Japan*, a volume of translations with Naoshi Koriyama, will be published next year. He is general editor of the Peregrine Smith Literary Naturalists Series, a publishing poet, a recipient of an NEA fellowship in creative writing, and a jazz pianist.

**Ken Macrorie**, A.B., Oberlin; M.A., University of North Carolina; Ph.D., Columbia. Professor Emeritus of English, Western Michigan University. Mr. Macrorie has published *Writing to be Read*, *Uptaught*, *Telling Writing*, *A Vulnerable Teacher*, *The I-Search Paper*, *Twenty Teachers*, and has served as editor of *College Composition and Communication*. He has taught at San Francisco State College and Michigan State University.

**Alan Mokler MacVey**, B.A., M.A., Stanford; M.F.A., Yale. Mr. MacVey is on the faculty at Princeton, where for ten years he was Director of the Program in Theater and Dance. He has directed at every level, including academic, community, and professional theater. He is also a writer, and his plays have been performed in New York City, at Yale, Princeton, Stanford, and elsewhere. He is the Coordinator of the Theater Program and Director of the Acting Ensemble at Bread Loaf.

**Carol Elliott MacVey**, B.A., Notre Dame College; M.A., Middlebury. Ms. MacVey had recently directed her tenth production for the Program in Theater at Princeton





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University. She has directed, taught, and acted at various levels: children's theater, high school, community, college and professional. Her recent productions include Aphra Behn's *The Rover*, Shakespeare's *Measure for Measure*, and Ibsen's *A Doll House*. She is a member of Bread Loaf's Acting Ensemble.

**Lucy B. Maddox**, B.A., Furman; M.A., Duke; Ph.D., University of Virginia. Associate Professor of English, Georgetown University. Ms. Maddox is the author of *Nabokov's Novels in English* and has published essays on Nabokov, Joyce, Gilbert White, and Susan Fenimore Cooper. She is currently completing a book on nineteenth-century American literature and the politics of Indian affairs.

**Nancy Martin**, B.A., M.A., University of London. Former Reader in Education and Head of the English Department at the University of London Institute of Education. She has been visiting professor at Rutgers University, the Universities of Western Australia and Alberta, New York University and the University of Maine. Publications include (co-authored with colleagues) *Writing and Learning Across the Curriculum*; *The Development of Writing Abilities, 11 to 18 years*; *Understanding Children Talking*; *Mostly about Writing*; *What Goes on in English Lessons*; and *The Word for Teaching is Learning*.

**Carole Oles**, B.A., Queens College; M.A., University of California, Berkeley. Banister Writer-in-Residence at Sweet Briar College, on leave from Old Dominion University. Ms. Oles is the author of three books of poems: *The Loneliness Factor*, *Quarry* and *Night Watches: Inventions on the Life of Maria Mitchell*. She has received a Pushcart Prize and the Strousse Award from *Prairie Schooner*, and *Night Watches* was selected for inclusion in the Frankfort Book Fair. She is currently at work on a collection entitled *The Deed*.

**Robert Pack**, B.A., Dartmouth; M.A., Columbia. Axinn Professor of English, Middlebury. Mr. Pack is also the Director of the Bread Loaf Writers' Conference. His eleven books of poetry include: *Waking To My Name*, *Faces in a Single Tree: A Cycle of Monologues*, and *Clayfeld Rejoices, Clayfeld Laments*. Most recently, *Before It Vanishes: A Packet for Professor Pagels*, appeared in 1989. He has also published *Affirming Limits: Essays on Mortality, Choice and Poetic Form* and *Wallace Stevens: An Approach to His Poetry and Thought*. He is completing a new book of poems, *Inheritance: Reflections on a Gene Pool*, and a collection of essays on *The Book of Job*.

**Annabel Patterson**, A.B., Toronto; M.A., Ph.D., University of London. Professor of English, Duke University. Ms. Patterson has also taught at the Universities of Toronto and Maryland, York, and Johns Hopkins. A former Guggenheim Fellow, she has written widely on the Renaissance and the Seventeenth Century. She is the author of *Hermogenes and the Renaissance: Seven Ideas of Style*; *Marvell and the Civic Crown*; *Censorship and Interpretation*; *Pastoral and Ideology: Virgil to Valéry*; and *Shakespeare and the Popular Voice*. She also edited *Roman Images* for the English Institute and co-edits the *Journal of Medieval and Renaissance Studies*.

**Lee Patterson**, A.B., Ph.D., Yale. Professor of English and Chairman, Center for Medieval and Renaissance Studies, Duke University. Mr. Patterson has also taught at the University of Toronto, Johns Hopkins, and Cornell. He is the author of articles on medieval literature (that have appeared in *ELH*, *Speculum*, and the *Journal of*



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Medieval and Renaissance Studies, among others) and two books, *Negotiating the Past: The Historical Understanding of Medieval Literature* and *Chaucer and the Subject of History*.

**Dianne Sadoff**, A.B., M.A., University of Oregon; Ph.D., University of Rochester. Professor of English, Colby. Ms. Sadoff has also taught at Antioch, Yellow Springs. Her articles have appeared in publications such as *PMLA*, *Signs*, and the *Massachusetts Review*, among others; her work on Charles Dickens and on Alice Walker and Zora Neale Hurston has been reprinted in *Twentieth-Century Views*, in *Modern Critical Views*, and in the *Signs* reader. She is the author of *Monsters of Affection: Dickens, Eliot and Brönte on Fatherhood*, and is currently at work on a book about hysteria, sexuality, and Nineteenth-Century history and on a volume about teaching theory to undergraduates.

**Ira Sadoff**, B.S., Cornell; M.F.A., University of Oregon. Professor of English and Director of the Creative Writing Program, Colby. Author of five collections of poetry, including *Emotional Traffic*, *Palm Reading in Winter*, and *Settling Down*, Mr. Sadoff has also published a novel, *Uncoupling*, and two dozen stories in literary magazines and anthologies, including *Best Short Stories: The O. Henry Awards*. His essays and translations have appeared in *The American Poetry Review*, *The Chicago Review*, and *The American Book Review*. Co-founder of the literary magazine *The Seneca Review* and former poetry editor of *The Antioch Review*, Mr. Sadoff has taught at the graduate writers' workshops of the Universities of Iowa and Virginia. He is a recipient of a National Endowment for the Arts fellowship.

**Robert Stepto**, B.A., Trinity (CT); M.A., Ph.D., Stanford. Professor of English, African-American Studies and American Studies, Yale. Mr. Stepto is the author of *From Behind the Veil: A Study of Afro-American Narrative* as well as many essays and has co-edited *Chant of Saints: A Gathering of Afro-American Literature, Art, and Scholarship* and *Afro-American Literature: The Reconstruction of Instruction*, and edited *The Selected Poems of Jay Wright*. He is a contributor to the *Columbia Literary History of the United States* and to the *Cambridge History of American Literature*. He is working on two books: *Write Me a Tale: Story-telling in Afro-American Narrative* and *Idlewild and Other Seasons: Essays in Personal Criticism*.

**Michael Wood**, M.A., Ph.D., Cambridge. Professor of English, University of Exeter. Author of *Stendhal, America in the Movies*, and of forthcoming books on Nabokov and on García Márquez. He has written a chapter on literary criticism for the new *Columbia Literary History of the United States*, and chapters on Empson and Blackmur for the *Cambridge History of Literary Criticism*. He was formerly a Fellow of St. John's College, Cambridge, and taught at Columbia. He has held Guggenheim and NEH Fellowships as well as the Frank and Eleanor Griffiths Chair of Literature at Bread Loaf in 1985. Mr. Wood will give the Elizabeth Drew Memorial Lecture at Bread Loaf in 1990.

**William Worthen**, B.A., University of Massachusetts, Amherst; Ph.D., Princeton. Associate Professor of English, University of Texas at Austin. Mr. Worthen is the author of *The Idea of the Actor: Drama and The Ethics of Performance*, and of many articles on modern drama, dramatic and performance theory, and Shakespeare. In

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1989-90, he held a Guggenheim Foundation fellowship to complete a book entitled *Modern Drama and the Rhetoric of Theater*. He is also co-editor of *Theatre Journal*.

## Acting Ensemble

**Stephen Berenson**, B.F.A., Drake. Appearances include the original casts of *Close Enough for Jazz* and *The Butterfingers Angel*, revivals of *Dead End* and *Men in White*, *Patience*, and various workshops at ASCAP and New Dramatists. Regional performances include the Hartman Theatre, the Brooklyn Academy of Music, Trinity Rep Company, and the Kennedy Center. At Bread Loaf, he played the clowns in *Twelfth Night*, *The Winters' Tale*, and *The Merchant of Venice* and was LeGrue in *Red Noses*. He is a playwright, director, and a veteran of assorted industrials. He has taught Acting for many programs and is currently on the faculty of the Trinity Rep Conservatory.

**Jonathan Fried**, A.B., Brown; M.F.A., University of California, San Diego. At Bread Loaf, Mr. Fried has appeared as Macbeth and Rochfort/Clement in *Red Noses*. New York credits include Anne Bogart's productions of 1951 and *No Plays, No Poetry*. Regionally, he has appeared at Actor's Theatre of Louisville's Humana Festival, the Project Theatre, and Milwaukee Rep.

**Brian McEleney**, B.A., Trinity; M.F.A., Yale. Mr. McEleney is a Lecturer in the Humanities at Princeton and master Acting Teacher at the Trinity Rep Company. His credits include *Amadeus*, *The Cherry Orchard*, *Misalliance*, *A Christmas Carol*, *Our Town*, and *All the King's Men*. At Bread Loaf he has appeared in *Twelfth Night*, *Cloud Nine*, *The Winter's Tale*, *Macbeth*, *Red Noses*, and *The Merchant of Venice*. He has performed at New Dramatists, St. Clement's, Theatre for the New City, and other off-off-Broadway theaters, and at the Yale Repertory Theatre, the Robert Lewis Acting Company and the Nantucket Stage Company.

**Barry Press**, B.A., Bates College; M.F.A., Yale School of Drama. Mr. Press has been a professional actor/director/teacher for the past seventeen years, performing on stage, film and television. He has been a founding member of four improvisational theater groups, currently performing and teaching with the Seattle league of the international improvisational event, "TheaterSports," and has been applying these same skills to writing and group problem-solving in the business community. Mr. Press's past Bread Loaf credits include *Buried Child*, *Twelfth Night*, *Cloud Nine*, *The Winter's Tale*, *Macbeth*, *Red Noses*, and *The Merchant of Venice*.

**Cindy Rosenthal**, B.A., Tufts; M.A., N.Y.U. Ms. Rosenthal is a professional actress living and working in New York City. She has performed extensively in regional theaters, including the New Jersey Shakespeare Festival, the Buffalo Studio Arena, and Stage West. She has appeared in *Henry the Eighth*, *A Man For All Seasons*, and *Tartuffe*. Ms. Rosenthal toured as Chava in *Fiddler on the Roof* with Theodore Bikel and was featured in the television musical *The Drunkard*. She is currently in a doctoral program in Performance Studies at New York University and is developing performance pieces based on female friendships and literary women.

**Anne Scurria** is a graduate of Trinity College and the Hartman Theatre Conservatory. She teaches movement for actors at the University of Rhode Island. Ms. Scurria has been a member of the Trinity Square Repertory Company for ten years. She has



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also appeared at other regional theaters, on television, and in film. At Bread Loaf she was Lady Macbeth in *Macbeth* and performed in *Red Noses* and *The Merchant of Venice*.

## Theater Staff

**Walter C. Boswell**, B.F.A., Kent State; M.F.A., Penn. State. Associate in Theater and Scenic and Lighting Designer at the Bread Loaf Theater. Mr. Boswell is currently Technical Director and Designer at Baldwin Wallace College, Ohio. He has designed extensively in the Cleveland area and won the Cleveland Critics Circle Award for Best Set Design during the 1983-84 Theater Season.

**James Lobdell**, B.A., SUNY Albany; M.A., Middlebury. Educational drama is Mr. Lobdell's specialty. After twenty-two years of teaching high school, he is currently working toward a Ph.D. at the University of California, Berkeley. A veteran of Bread Loaf theater, his credits in previous summers include *The Cherry Orchard*, *Twelfth Night*, *Cloud Nine*, *The Winter's Tale*, *Red Noses*, and *The Merchant of Venice*.

**Ellen V. McCartney**, Costume Designer. Her credits include the world premiere of Lee Blessing's *A Walk in the Woods* at the Yale Repertory Theatre and at the La Jolla Playhouse. She also worked at the Boston Shakespeare Company under the direction of Peter Sellars, where she designed *Lighthouse*, *Mother Courage* and *Macbeth*; *The Sea Horse* at the Portland Stage Company; and the Camden Shakespeare Company, where her work included *Othello*, *Twelfth Night*, *Hamlet*, *The Importance of Being Earnest*, *Our Town*, *As You Like It*, *Thieves' Carnival* and *The Lion in Winter*.

## Visiting Lecturers

**Nancie Atwell**, Bingham/Bread Loaf Fellow. Ms. Atwell is the editor of *Workshop*, an annual by and for teachers, and most recently *Coming to Know: Writing to Learn in the Intermediate Grades*. She is co-editor of *Understanding Writing: Ways of Observing, Learning, and Teaching*, and the author of many articles about the uses of literature in classrooms. Her book *In the Middle* won MLA's Mina Shaughnessy Prize for Outstanding Research in the Teaching of English in 1988.

**James Britton**, M.A., Hon. L.L.D., Emeritus Professor of Education and previous Head of the English Department, Institute of Education, University of London. Mr. Britton is a former English teacher in British secondary schools and Educational Editor to John Murray Publishers. Director of the Schools Council Writing Research Unit from 1966-72, he was awarded an honorary doctorate in 1977 by the University of Calgary and the David H. Russell Award for Distinguished Research in the Teaching of English by the National Council of Teachers of English. Publication credits include *Language and Learning*; *The Development of Writing Abilities, 11-18*; *Prospect and Retrospect*; and *English Teaching: An International Exchange*.

**Geneva Smitherman**, Professor of English, Michigan State University. Ms. Smitherman, internationally known for her work in Black English and African-American Studies, is the author of numerous publications including *Talkin and Testifyin: The Language of Black America*. She is co-editor of *Discourse and Discrimination*, Chair of the Language Policy Committee of CCCC, member of the advisory board of *College*







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*Composition and Communication*, and former member of the CCCC Executive Committee and the NCTE Commission on Language. She is Associate Series Editor of *MLA's Research and Scholarship in Composition*.

**Mary Helen Washington**, Professor of English, University of Massachusetts at Boston, where she received the Chancellor's Distinguished Scholarship Award in 1988. Research Associate and Visiting Lecturer at Harvard Divinity School in 1987-88 and recipient of the Zora Neale Hurston Creative Scholarship Award in 1986. Ms. Washington's most recent book is *Invented Lives: Narratives of Black Women*. She is editor of *Black-Eyed Susans and Midnight Birds: Stories by and about Black Women*, a revised edition of which will appear in 1990.

## Administration

**James H. Maddox**, B.A., Princeton; M.A., Ph.D., Yale. Professor of English, George Washington University and Director of the Bread Loaf School of English. Mr. Maddox is the author of *Joyce's Ulysses and the Assault upon Character* and articles and reviews on Joyce, Defoe, Samuel Richardson. His most recent essay is in *Joyce's Ulysses: The Larger Perspective* (Newman and Thornton, eds.). He held the Frank and Eleanor Griffiths Chair of Literature at Bread Loaf in the summer of 1983.

## Courses

### Group I (The Program in Writing)

**2. Writing and Editing Prose Non-Fiction**/Mr. Macrorie/T Th 2:00-4:30

A workshop for teachers centering on developing lively, succinct prose through writing and responding to the work of peers. The best of the writing—personal narrative, interviews with persons on the Mountain, accounts of teaching, etc.—will appear in the weekly magazine *YEAST*. Class members working in teams will take turns editing *YEAST*.

*Text*: Macrorie, *Writing to be Read*, 3rd ed. (Boynton/Cook).

**3. Heads or Tales? Ways of Getting to Know Your Classroom**/Ms. Dixie Goswami with Mr. James Britton/10:30

We believe that a sound piece of reasoning and a well-told story represent complementary ways of getting to know your classroom - its problems and opportunities, its present occupants and the wider context of family and community in which the students live their lives. By complementary we mean that each is a way of coming to know what is distinct from the other in the sense that one cannot duplicate or stand in for another. With the help of readings from the reference list we shall study the nature of the differences that distinguish them. Members of the course will keep a journal in which they experiment in a) generating theories - logical explanations of classroom experiences and b) writing stories which present real or imagined experiences that shed light on classroom events. Finally, we shall attempt to relate our findings to theories and narratives that have been widely influential among teachers.

*Texts*: Mike Rose, *Lives on the Boundary* (Free Press); Robert Coles, *The Call of Stories* (Houghton Mifflin); Sara Lawrence Lightfoot, *Balm in Gilead: Journey of a Healer* (Addison Wesley); L. Vygotsky, *Mind in Society* (Harvard University Press).



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**5. Poetry Writing/Ms. Oles/T F 2:00-4:30**

Primary emphasis in the workshop will be on discussion of students' poems, with revision and individual conferences an essential part of the journey toward the completed poem. Readings in the texts will present a variety of poems for examination. Assignments will be suggested as another means of expanding students' sense of the possibilities for language. Knowledge of prosody will be valuable, as will readiness to address the matter of the poem's imperative. Students will be invited to read their work before the Bread Loaf community.

*Texts:* *The Norton Anthology of Modern Poetry*, ed. Richard Ellmann and Robert O'Clair; *Contemporary American Poetry*, ed. A. Poulin, Jr.

**6. Fiction Writing/Mr. Huddle/T F 2:00-4:30**

This workshop, in classes and in conferences, will emphasize student writing: producing, reading, discussing, and revising stories. Consideration will be given to issues involved in the teaching of fiction writing, and participants will be given an opportunity to conduct workshop discussions. Exercises and assignments will explore aspects of memory and imagination, point of view, structure, and prose styles. The work of modern and contemporary story writers will be assigned and discussed.

*Text:* *The Norton Anthology of Short Fiction*, ed. R. V. Cassill (Norton paper).

**18. Playwriting/Mr. Clubb/M W 2:00-4:30**

This course concerns itself with the life of the mind as it expresses itself in dramatic form. An initial consideration of the resources at hand will give way to regular discussions of established structures and techniques. Members of the class are asked to write a scene for each class meeting. An emphasis throughout is placed on the search for new forms, new ways of ordering our experience, and new ways of putting our imagination before us.

**172. Writing the Natural History of Narrative/(second three weeks)/Mr. Armstrong/9:30 and T Th 2:00-4:30**

This course is devoted to the stories which children write between early childhood and late adolescence. Spoken narrative will also be considered. The course will assume that children's stories make sense as literature and are therefore a proper subject for analysis. We will try to describe, in the light of this assumption, the evolution of children's stories, the development of children's literary consciousness, the enabling conditions of sustained narrative growth, the role of teaching in narrative development, and the cultural implications of children's narrative practice. Our work will contribute to a composition of a natural history of narrative in a variety of cultural settings. Students are asked to bring stories written by their pupils, including a collection of stories by one or more pupils over the course of a term's or a year's work. Narrative paintings and drawings, taped stories, and examples of other narrative media would also be welcome. This course is taken in conjunction with *Writing Oneself*, listed below.

*Texts:* Vivian Paley, *Wally's Stories* (Harvard); Carolyn Steedman, *The Tidy House* (Virago); M. Armstrong, *Closely Observed Children* (Writers & Readers); Leo Tolstoy, *Tolstoy on Education* (Associated University Presses), chapters 5-7 and introduction; Walter Benjamin, *Illuminations* (Schocken), the chapter entitled "The Storyteller." Other texts will be included during the course.

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BREAD LOAF SCHOOL OF ENGLISH FACULTY AND ACTING ENSEMBLE, 1989  
Seated on grass (left to right): Anne Scurria and Nancy Martin.

Next row: Carole Oles, Isobel Armstrong, John Fleming, Ken Macrorie, Brian McEleney (seated), Cindy Rosenthal, James Britton, Dare Clubb, Eric Sundquist, Stephen Donadio, Jonathan Freedman, Lucy Maddox, Susanne Wofford, John Elder, Courtney Cazden, Richard Brodhead, James Maddox.

Next row (standing on table): Alan Mokler, Barry Press, Jennifer Van Dyck, James Lobdell, Carol Elliott, Ted Van Griethuysen.

Back row: Jonathan Fried, Stephen Berenson, Michael Cadden, David Huddle.



174. **Writing Oneself: Examining the Teaching of Writing, Meeting Practitioners, Discussing What the Masters Say**/(first three weeks)/ Miss Martin/9:30 and T Th 2:00-4:30

A writing workshop and reading seminar. People will be expected to write a good deal (mostly self-chosen) and give and receive help in small seminar groups. We shall study texts which provide seminal theories of the social origin of thinking and its relation to talk and writing. We shall aim to arrive at a rationale for the teaching of writing and the place of language in the school or college curriculum. Students are asked to bring a short tape recording of a conversation between peers (adults or children) together with a five-minute transcript of part of it. The transcript is essential. This course is taken in conjunction with *The Stories Children Write*, listed above.

*Texts:* L. Vygotsky, *Mind in Society* (Harvard); J. Britton, *Prospect and Retrospect: Selected Essays* (Heinemann); F. Smith, *Writing and the Writer* (Holt, Rinehart, Winston); *The Word for Teaching is Learning*, eds. M. Lightfoot and N. Martin (Heinemann).



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**176. Connections - Writing and Teaching/Mr. Macrorie/M W 2:00-4:30**

Through writing and reading, this seminar will explore the question "If you don't have a definition for good writing, can you teach writing well?" The answer is open.

**198. Writing, Teaching, and the Theater/Ms. Cazden/11:30**

Among the riches of the Bread Loaf community are the many connections between the programs in theater and in writing. This class will explore those connections through case studies of work on the summer's main dramatic production, *The Caucasian Chalk Circle*. We will take turns sitting in on rehearsals, talk with participants, and contribute regularly to a class journal. Readings will include the philosophical perspectives assembled in Ann Berthoff's *Reclaiming the Imagination* (Heinemann) and Bakhtin on multiple voices and dialogism.

**200. A Workshop for Nature Writers/Mr. Lueders/T Th 2:00-4:30**

This workshop will be grounded in notes and journals, as well as in the landscapes around us. We will enter the field of nature writing through interwoven dialogues between observation and reflection, fact and imagination, individual experience and common ground. We will begin with the work of established nature writers, then move our focus to writing by the members of the seminar, some of which will grow from outings and observations in the Bread Loaf area.

*Texts: Words from the Land*, ed. Stephen Trimble (Peregrine Smith); *Writing Natural History: Dialogues with Authors*, ed. E. Lueders et al. (University of Utah Press). In addition, participants should own field guides to flowers, trees, birds, and animals of the Northeast. Guides in the Peterson and Audubon series are among the best.

**125. Independent Projects in Writing/Staff/hours to be arranged**

Independent Projects in Writing are open by permission to students after having taken the appropriate pre-requisite courses at Bread Loaf. They may be projects in writing research, in advanced poetry or fiction writing.

## Group II

(English Language and Literature through the Seventeenth Century)

**19. Chaucer/Mr. Patterson/9:30**

A study of *The Canterbury Tales*. Although we will be concerned with historical context, our primary focus will be upon the critical interpretation of Chaucer's poetry and how to teach it to contemporary students.

*Text: Chaucer's Poetry*, ed. E. Talbot Donaldson (Scott Foresman).

**28. Shakespeare's Tragedies/Mr. Pack/M W 2:00-4:30**

*Hamlet*, *Othello*, *King Lear*, and *Macbeth* will be closely examined for pattern, imagery, and tone, in respect to the themes of passion and choice, and with special attention to the conscious and unconscious motivations of the characters. This is a discussion class in which everyone is expected to participate.

*Texts: William Shakespeare, Hamlet, Othello, King Lear, and Macbeth.*

**32. Milton/Ms. Patterson/T Th 2:00-4:30**

In this course we will simultaneously attempt to grasp the huge subject that is Milton's life and writing and address the question of why we should continue to be interested in him. By looking at some of the high points or turning points in his career (early, middle, and late), we will get a sense of the scale of the problem; and we will also discover why it is that Milton is a subject of renewed interest for such contemporary modes of criticism as deconstruction, Marxism, feminism, and new historicism. Readings will include *L'Allegro* and *Il Penseroso*, *Lycidas*, *Comus*, *Doctrine and Discipline of Divorce*, *Areopagitica*, *Paradise Lost*, and *Samson Agonistes*. All students should read *Paradise Lost* in its entirety before Bread Loaf.

*Text:* John Milton, *Complete Poems and Major Prose*, ed. M.Y. Hughes (Odyssey).

**90. Teaching Shakespeare/Mr. Worthen/9:30**

This course will begin by raising a series of questions that will animate our discussion of Shakespearean drama throughout the term: why teach Shakespeare? for whom? what do we mean by "Shakespeare?" is "Shakespeare" a collection of texts, of performances, of habits of reading/interpreting? We will then turn our attention to specific issues in the representation of Shakespearean drama - questions of genre, of acting and characterization, of "stage" versus "page" approaches, of Shakespeare in history, and of Shakespeare's plays as ideology - as a means of refining a sense of what teaching Shakespeare might accomplish. Readings will include several Shakespearean and (possibly) non-Shakespearean plays, and critical/theoretical reading will be placed on reserve.

*Texts:* Shakespeare, *Richard II*, *Richard III*, *Hamlet*, *Othello*, *King Lear*, *Measure for Measure*, *Antony and Cleopatra*, and *The Tempest*; *Political Shakespeare*, ed. Dollimore and Sinfield (Cornell); *Shakespeare and the Question of Theory*, ed. Parker and Hartman (Methuen); and *Shakespeare Reproduced*, ed. Howard and O'Connor (Methuen).

### Group III

#### (English Literature since the Seventeenth Century)

**11. Power and the Sublime in Romantic Poetry/ Ms. Armstrong/8:30**

We shall consider the very different responses to the idea of the sublime in writing of male and female poets of this time and enquire how the sublime became an important preoccupation, what it signified, why it became a site of conflict, and why it became involved in accounts of gender. The work of Blake, Wordsworth, Coleridge, Byron, Shelley, Keats, and the virtually unread Mrs. Barbauld, Joanna Baillie, Letitia Landon, and Felicia Hemans will be explored. Burke's treatise on the sublime and the beautiful, other discussions by Kant and Hazlitt, and some of the Twentieth-Century discussions of the sublime (for instance, Lyotard and Eagleton) which illuminate earlier debates will also be explored.

*Texts:* Blake, *The Oxford Illustrated Songs of Innocence and Experience*; and *Romantic Poetry and Prose*, ed. Harold Bloom and Lionel Trilling (Oxford University Press). Xeroxes of women's writing will be distributed in class.

**14. Modern and Contemporary British and Irish Poetry/Mr. Sadoff/8:30**

An overview of Twentieth-Century British and Irish literature beginning with Yeats, including Larkin and Heaney, with an emphasis on the new generation of



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writers: Douglas Dunn, Craig Raine, Anne Stevenson, Tony Harrison, Michael Hoffman, Paul Muldoon, and Medbh McGuckian. We will examine the implicit as well as explicit aesthetics and shifting ideologies of the poetry of the British Isles, with an emphasis on the failing burden of tradition, the increasing consciousness of how social class and history affect aesthetics, personal relations, and the nature of language. Additional readings in Eagleton, Jameson, and Bhabha.

*Texts:* W.B. Yeats, *Selected Poems and Three Plays*, ed. M.L. Rosenthal (MacMillan); Philip Larkin, *The Whitson Weddings* (Faber and Faber) and *High Windows* (Farrar, Strauss, and Giroux); plus a coursepack including poems by Tony Harrison, Douglas Dunn, Michael Hoffman, Paul Muldoon, Craig Raine, Seamus Heaney, Anne Stevenson, and Evan Boland.

**34. The Nineteenth-Century Novel: Narrative Theory and the Politics of Form/ Ms. Armstrong/10:30**

Through readings of Nineteenth-Century novels from Mary Shelley's *Frankenstein* to Henry James's *The Golden Bowl*, the course will consider ways of relating the politics and ideology of a text to its narrative structure. These two aspects of a text often fall apart in critical discussion. We shall explore what is entailed in relating them by looking at the narratological theory which has addressed questions of form, from Roland Barthes to Peter Brooke. We shall look at novels by Austen, Dickens, Gaskell, Collins, and Hardy.

*Texts:* Dickens, *Bleak House*; Emily Brönte, *Wuthering Heights*; Charlotte Brönte, *Villette*; Jane Austen, *Mansfield Park*; Thomas Hardy, *Jude the Obscure*; Wilkie Collins, *The Woman in White*; Mrs. Gaskell, *North and South*; Mary Shelley, *Frankenstein*; and Henry James, *The Golden Bowl*.

**35. The Essay: Readers and Writers Reading and Writing/ Ms. Heath/10:30**

A study of the genre everyone can practice, but no one defines. We will concentrate on British essayists from the seventeenth century forward (Bacon, Addison, Steele, Lamb, Hazlitt, De Quincy, Stevenson, Chesterton, Milne, Priestley, Pritchett, and Woolf) and American essayists from Emerson forward, but with considerable attention to Twentieth-Century essayists (E.B. White, Eiseley, McPhee, Gass, Dillard, Didion, and prominent Bread Loaf writers). We will also consider the essay's ability to draw us by indirection out of ourselves as we write our own essays weekly.

*Texts:* *The Orwell Reader* (Harcourt Brace Jovanovich); *The Bread Loaf Anthology of Contemporary American Essays*, ed. Pack and Parini; White, *One Man's Meat* (Harper and Row); Good, *The Observing Self: Rediscovering the Essay*; Williams, *A Book of English Essays* (Penguin); Woolf, *Books and Portraits*; McPhee, *Oranges*; Eiseley, *The Unexpected Universe*; plus a packet of photocopied readings.

**93. Modern British Drama/ Mr. Worthen/11:30**

This course will examine the ongoing confrontation of the form and practice of "modernism" by the British stage. After an initial consideration of the staging of gender onstage and off in "problem drama," we will turn to a series of major theatrical innovations: the practice of realism (Shaw), the function of language (Eliot and Yeats), theater of the absurd (Beckett), and the practice of political theater (Bond, Brenton, Churchill).

*Texts:* Bentley, *The Theory of the Modern Stage* (Penguin); Oscar Wilde, ed. Murray (Oxford); Pinero, *Three Plays* (Methuen); Shaw, *Plays Unpleasant* (Penguin); Bernard Shaw's *Plays*, ed. Smith (Norton); *How the Vote was Won*, eds. Spender and Hayman

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(Methuen); Yeats, *Eleven Plays*, ed. Jefferies (Collier); Eliot, *Murder in the Cathedral* and *The Cocktail Party* (Harbrace); Beckett, *Waiting for Godot*, *Endgame*, and *Collected Shorter Plays* (Grove); Bond, *Bingo* (Dramatists Play Service); Brenton, *Plays: One and Plays: Two* (Methuen); Griffiths, *Comedians* (Faber); Churchill, *Plays: One and Plays: Two* (Methuen); Daniels, *Masterpieces* (Methuen); Pinter, *The Homecoming* and *Complete Works: Four* (Grove).

**150. Narrative and Desire**/Ms. Sadoff/10:30

In this course we will examine the ways narratives trope the desire of woman, the intrication of storytelling and the body, and the woman as writer of sexuality. We will situate theories of desire historically, will read with the question of gender in mind, and will ask whether sexualities are culturally produced and solicited. We'll talk about how to read narrative, then, with theories about narrativity, feminism, and psychoanalysis.

*Texts:* Emily Brönte, *Wuthering Heights* (Penguin); Sigmund Freud, *Dora* (Collier); Charlotte Brönte, *Villette* (Penguin); D.H. Lawrence, *Sons and Lovers* (Penguin); Virginia Woolf, *Orlando* (Harcourt Brace); Marie Cardinal, *The Words to Say It* (Van Vactor and Goodheart); Sherley Anne Williams, *Dessa Rose* (Berkley); a coursepack of theory by, for example, Rene Girard, Teresa de Lauretis, Luce Irigaray, Helene Cixous, and Michel Foucault.

*A scene from The Merchant of Venice*





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## Group IV (American Literature)

### 39. Contemporary American Short Story/Mr. Huddle/10:30

Among the considerations of this discussion-oriented class will be structure, style, and theme; strengths and weaknesses of individual stories, collections, and authors from 1950 to the present; and what contemporary fiction can tell a reader about contemporary culture. Students will be asked to give brief class presentations.

*Texts:* Cheever, *The Stories of John Cheever* (Vintage); Carver, *Where I'm Calling From*; Dubus, *Selected Stories* (Vintage); LeGuin, *Buffalo Gals and Other Animal Presences* (Plume); Bambara, *Gorilla, My Love* (Vintage); McPherson, *Elbow Room* (Fawcett); Olsen, *Tell Me a Riddle* (Dell); Stanton, *The Country I Come From* (Milkweed); Malamud, *The Stories of Bernard Malamud* (Plume); Kauffman, *Places in the World a Woman Could Walk* (Penguin); Wilson, *Wind*; Brodkey, *Stories in an Almost Classical Mode* (Vintage); and Gaitskill, *Bad Behavior* (Vintage).

### 50. Antebellum American Writing/Mr. Brodhead/8:30

A study of the variety of literary forms and ambitions that emerged in America from the 1830's to the 1850's, with some attention to literature's intersections with dominant social issues of the time: slavery, expansionism, religious liberalization, and the reformation of family life.

*Texts:* Ralph Waldo Emerson, *Selections from Ralph Waldo Emerson* (Riverside); Walt Whitman, *Complete Poetry and Selected Prose* (Riverside); Susan Warner, *The Wide, Wide World* (Feminist Press); Harriet Beecher Stowe, *Uncle Tom's Cabin* (Penguin); Douglass, *Narrative of the Life of Frederick Douglass*; Nathaniel Hawthorne, *The Scarlet Letter* (Vintage); Herman Melville, *Moby Dick* (Bobbs-Merrill).

### 121. African-American Poets of the Modern Era/Mr. Stepto/9:30

A discussion-oriented study principally of seven modern African-American poets (Dunbar, Johnson, Hughes, Brown, Walker, Brooks, and Hayden) considering how the poets have debated the uses (and abuses) of simulating folk speech; practiced forms such as the ode, sonnet, and ballad; based a written art on oral/vernacular forms; and aligned themselves with literary and cultural movements (the new Negro Renaissance, 1930's proletarianism, 1940's literary protest).

*Texts:* P.L. Dunbar, *Complete Poems*; *Book of American Negro Poetry*, ed. J.W. Johnson; J.W. Johnson, *God's Trombones*; *The New Negro*, ed. A. Locke; *Shadowed Dreams: Women's Poetry of the Harlem Renaissance*, ed. M. Honey; Hughes, *Selected Poems*; S.A. Brown, *Collected Poems*; M. Walker, *For My People*; G. Brooks, *Black*; R. Hayden, *Collected Poems*.

### 167. Language and Gender in American Fiction/Ms. Heath/8:30

We will examine language and the ways it relates to the portrayal of gender differences within American society and literature. Even when gender is not expressed directly, language is tied to gender through the enactment of social roles - those tied to sexuality and to social and cultural norms. We will learn to identify how language carries gender markings in English and to consider how the literary language of American fiction writers has shifted with changed expectations of gender roles and how it varies among writers of different cultures.

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*Texts:* Students need to read any eight of the following; three must be from the nineteenth century: Twain, *Life on the Mississippi*; Crane, *Maggie: A Girl of the Streets*; James, *The Ambassadors*; Howells, *The Rise of Silas Lapham*; Stein, *Three Lives*; Cather, *One of Ours*; Lewis, *Babbitt*; Steinbeck, *Cannery Row*; Hurston, *Their Eyes Were Watching God*; Marshall, *Brown Girl, Brown Stones*; Erdrich, *Love Medicine*; DeLillo, *White Noise*; Stegner, *Crossing to Safety*; Welty, *Collected Stories*; Morrison, *Beloved*; *The Best American Short Stories* (for 1986, 1987, or 1988). All students will need a copy of *Women and Language in Literature and Society*, eds. McConnell-Ginet, Borker, and Furman; *The Making of Masculinities*, ed. Brod; and C. Gilligan, *In a Different Voice*.

**185. Writing of the American South/Mr. Brodhead/10:30**

In this course we will read widely in the fiction written in the American South from the end of slavery to the end of official segregation, or roughly from 1865 to 1965. Subjects will include different treatments of race, folk life, and mental and cultural backwardness, as well as the different traditions of writing – men's and women's, white American and African-American, conservative and experimental, high literary and subliterary – that had the segregated South as their common source.

*Texts:* Charles Wadell Chesnutt, *The Conjure Woman* (Michigan); Twain, *The Adventures of Huckleberry Finn* and *Pudd'nhead Wilson* (both Penguin); Booker T. Washington, *Up From Slavery* (Penguin); Theodore Rosengarten, *All God's Dangers: The Life of Nate Shaw* (Vintage); Faulkner, *The Sound and the Fury* and *Light in August* (both Modern Library); Richard Wright, *Black Boy* (Harper and Row); Eudora Welty, *One Writer's Beginnings* (Warner); *Collected Stories of Eudora Welty* (Harcourt Brace Jovanovich); *Complete Stories of Flannery O'Connor* (Farrar, Straus, and Giroux); James Agee and Walker Evans, *Let Us Now Praise Famous Men* (Houghton Mifflin, optional).

**205. Henry James/Mr. Wood/M W 2:00-4:30**

A study of James' novels, stories, criticism, and autobiographical work, and of the interrelations among those genres. Issues to be raised will include James' American-ness, his literary theories, the dilemmas of the imagination, and the concept of the artistic career. The course will approach these issues through a detailed examination of James' practice(s) as a writer.

*Texts:* Hawthorne, *Portrait of a Lady*, *The Aspern Papers* and *Other Stories*, *What Maisie Knew*, *Selected Literary Criticism* (Cambridge), *The Golden Bowl*, *Autobiographies*, and *The Sense of the Past*.

**211. Native American Literature/Ms. Maddox/11:30**

An introductory survey of novels, stories, poems, and plays by American Indian writers. With the exception of *Black Elk Speaks*, all of the literature we will read in the course is by contemporary authors.

*Texts:* Neihardt, *Black Elk Speaks* (Nebraska); Momaday, *The Way to Rainy Mountain* (New Mexico); Silko, *Storyteller* (Seaver Books) and *Ceremony* (Penguin); Geigemah, *New Native American Drama* (Oklahoma); Harper's *Anthology of Twentieth-Century Native American Poetry* (Harper and Row); Welch, *Winter in the Blood* (Penguin); Erdrich, *Love Medicine* (Bantam).



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## Group V (Classical and Continental Literature)

### 36. **Biography in Western Literature**/Mr. Ferguson/11:30

The place of biography in literature has always been problematic. This course examines the changing views of biography and biographers from Classical times to post-modern criticism, with special focus on medieval saints' lives, Boswell's Johnson, and the New Biography. We will discuss contemporary genres: literary, ethnographic, psychological, "celebrity." Some attention will be given to autobiographies and to life histories of women. Readings will include both biographies and writings on biography. Students must read eight biographical works chosen from a list of twenty; the texts listed below will all be discussed in class and are all included in the twenty, but they need not all be read by any one student.

*Texts:* Plutarch, *Lives*; Webb, *Age of Bede*; Roper, *Life of Sir Thomas More*; Boswell, *Life of Johnson*; Strachey, *Eminent Victorians*; Erikson, *Ghandi's Truth*; *Autobiography of Malcolm X*; Bell, *Virginia Woolf*; Mailer, *Marilyn*; Shostak, *Nisa*. A packet of readings on biography will also be available.

### 55. **Contemporary Literary Theory**/Mr. Wood/9:30

A study of some major trends in criticism and literary theory in this century, and a look at what hides beneath labels like Marxism, Feminism, Structuralism, and Deconstruction. The course will not be a survey, but a close exploration of certain dramatic shifts in critical assumptions and possibilities. There will be plenty of opportunities to test these assumptions and possibilities against our own critical readings, and we shall try (time and energy permitting) to consider criticism relating to the other arts as well as to literature.

*Texts:* Nietzsche, *The Birth of Tragedy* (Anchor); Eliot, *The Sacred Wood* (Methuen); Woolf, *A Room of One's Own* (Harcourt Brace); Benjamin, *Illuminations* (Schocken); Foucault, *Madness and Civilization* (Vintage); Barthes, *The Pleasure of the Text* (Hill and Wang).

### 110. **Modern Fiction**/Mr. Hunter/8:30

Twentieth-Century novels from a variety of places and in a variety of fictional modes. After an introductory glance at short stories by Borges and Lawrence, we will examine domestic fiction by Drabble and Connell, political allegory by Camus and Coetzee, coming-of-age novels by Joyce and Hurston, and detective stories by Hammett and Eco.

*Texts:* Drabble, *The Middle Ground*; Connell, *Mrs. Bridge*; Camus, *The Plague*; Coetzee, *Waiting for the Barbarians*; Joyce, *Portrait of the Artist as a Young Man*; Hurston, *Their Eyes Were Watching God*; Hammett, *The Glass Key*; and Eco, *The Name of the Rose*.

### 119. **Studies in European Fiction**/Mr. Donadio/11:30

Comparative readings in representative works ranging from the late eighteenth to the earlier twentieth centuries, with particular emphasis on the ambiguous valuations of sensuality and self-restraint, ambition and indifference, individual gratification and social obligation, the life of passion and the life of habit.

*Texts:* Diderot, *Rameau's Nephew* (MacMillan); Madame de Staël, *Corinne, or Italy* (Rutgers UP); Goncharov, *Oblomov* (Penguin); Turgenev, *Fathers and Sons* (Norton Critical); Dostoevsky, *Notes from Underground* (Norton Critical); Huysmans, *Against*

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*Nature* (Penguin); Rilke, *The Notebooks of Malte Laurids Brigge* (Vintage); Mann, *Death in Venice and Seven Other Stories* (Vintage).

**208. Theory and Practice of Cultural Criticism/Mr. Freedman/11:30**

This course will survey the possibilities and problems of writing and thinking critically about the verbal and visual artifacts of our culture. Some of the questions we take up will include: the nature of "culture;" the conflict between "mass" and "high" cultures; the gendering of "mass culture;" strategies for reading popular culture (including film, music, and popular literature); and mass culture's relations to modernity and post-modernity.

*Texts:* Geertz, *The Interpretation of Culture* (Basic Books); Benjamin, *Illuminations* (Schocken); *The Frankfurt School Reader*, ed. Arato and Gebhardt (Urizen); Bob Ashley, *The Study of Popular Fiction: A Source Book* (Univ. of Penn. Press); and essays or excerpts by (among others) Andreas Huyssen, Theodor Adorno, Donna Haraway, Stuart Hall, Janice Radway, Michael Denning, Leslie Fiedler, Tania Modleski, Frederic Jameson, Roland Barthes, and Tony Bennett (the critic, not the singer).

**214. Proust/Mr. Donadio/T Th 2:00-4:30**

An opportunity to explore *The Remembrance of Things Past* in its entirety, focusing especially on the metamorphosis of character, the orchestration of relationships, and the continuous readjustment of narrative perspective.

*Text:* *Remembrance of Things Past*, trans. Kilmartin/Scott Moncrieff, 3 vol. paperback set (Vintage).

## Group VI (Theater Arts)

**129. Acting Workshop/Ms. MacVey/M Th 2:00-5:00**

This workshop course is designed for those with little or no acting training or experience but who nonetheless feel a "hunger for the fire." Students will participate in exercises and scenes designed to stimulate their imagination, increase their concentration, and develop the skills needed to act with honesty and theatrical energy. An equally important and demanding part of the course work will be the journal writing.

*Texts:* Chekhov, *The Seagull*, trans. Jean-Claude Van Itallie; Eugen Herrigel, *Zen in the Art of Archery*.

**139. Directing Workshop/Mr. MacVey/M Th 2:00-5:00**

A study of the problems a director faces in selecting material, analyzing a script, and staging a theatrical production. Some consideration will be given to the theater's place in society and the forms it can take. Each student will direct three dramatic pieces of his or her own choosing for presentation before the class. This class is also a good introduction to the wide spectrum of activities theater includes: script analysis, acting, design, staging, etc.

*Text:* Peter Brook, *The Empty Space* (Atheneum, paperback). Additional articles will be on reserve.



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**125. Independent Projects in Theater/Staff/Hours to be arranged**

A qualified student may elect as a regular course a special independent project in acting, directing, costuming, or scenic design in connection with the major production at Bread Loaf this summer.

## **Other Information**

**Independent Winter Reading Program** With the approval of the Director and an appropriate member of the Bread Loaf faculty, qualified students may prepare themselves in an area of English, American, or continental literature by a program in independent reading during the academic year. Students must have taken a course at Bread Loaf in the area of their proposed program and have demonstrated their competence by securing a grade of A- or higher in that course. Arrangements are completed during the previous summer. Each Reading Program culminates in a long essay and in an oral examination at Bread Loaf at the beginning of the subsequent summer. Successful completion of the program is evaluated as a regular Bread Loaf course. Two reading programs in different years are permitted toward the M.A. degree and four toward the M.Litt. degree. A tuition fee of \$300 is charged for each program.

**Independent Summer Reading Project** Under exceptional circumstances students may design an Independent Summer Reading Project, which will be the equivalent of a regular Bread Loaf course. Such Projects must be submitted for consideration no later than May 1. Students have the responsibility for establishing the subject matter of the Project, shaping a thesis, selecting manageable primary texts and major secondary sources. For M.A. candidates, the Project must be in an area where students have previously taken at least one course at Bread Loaf and received grades of A- or higher; for M.Litt. candidates it must be in their area of concentration.

Upon receipt of the proposal, the Director consults with the instructor who will work with the student. In general, the student is expected to work independently with not more than an hour meeting every week with his or her instructor. The student and the faculty member determine whether the student will submit a series of short papers, or one or two essays, equivalent to at least a thirty-page paper.

Since the Independent Summer Reading Project is considered as a Bread Loaf course, there is no special tuition fee if it is taken as part of the student's regular two-course program.

**Lecture Program** The lecture program at Bread Loaf introduces students to scholars and writers whose lectures broaden the outlook and enrich the content of the regular academic program. Among the special lecturers at Bread Loaf have been distinguished poets, novelists and critics, such as C. L. Barber, Saul Bellow, John Berryman, R. P. Blackmur, Willa Cather, Richard Ellmann, Northrop Frye, Hamlin Garland, Shirley Jackson, Sinclair Lewis, Archibald MacLeish, Hillis Miller, Howard Nemerov, Dorothy Parker, Carl Sandburg, Allen Tate, Richard Wilbur and William Carlos Williams.

Experienced teacher-researchers will also visit Bread Loaf to offer workshops on practice-oriented research in the classroom and to work with their colleagues on developing proposals for Bread Loaf research grants.

Each week students have the opportunity to see classic or modern films at Bread Loaf. They are invited to join the Bread Loaf Madrigalists, who give an informal

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recital each summer. Students also give frequent informal readings from their writings.

**Course Registration** Course choices should be made in writing immediately upon receipt of the 1990 bulletin. A fee of \$1 is charged for course changes made after July 1. Early registration is advised, as the size of all classes is limited.

Students are urged to complete as much reading as possible before coming to Bread Loaf in order to permit more time during the session for collateral assignments and for the preparation of papers.

In addition to the two courses taken for credit, students are encouraged to audit another course in literature. Students regularly registered for a course may not change their status to that of auditor without permission of the Director, and never after the third week of the session.

A bookstore for the sale of textbooks, stationery, and supplies is maintained at Bread Loaf. Required texts for each course are ordered for students. It may occasionally be necessary to substitute other texts for those listed in the courses of instruction. Although it is not always possible to advise students of these changes, the bookstore will stock copies.

**Library Facilities** The facilities of Starr Library at Middlebury College, which include the Abernethy Collection of Americana and the Robert Frost Room, are available to English School students. The Davison Memorial Library at Bread Loaf contains definitive editions, reference books, and reserve shelves for special course assignments.

**Computer Facilities** At Bread Loaf there is a student computer center equipped with a number of Apple II, IBM, and Macintosh computers. Instruction in the use of computers is provided.

One of the most exciting innovations of the Program in Writing has been the development of BreadNet, a national rural writing computer network for Bread Loaf teachers which uses computers to join the classrooms of more than sixty colleagues. The primary goal of BreadNet is to establish a writing/inquiry network involved in studying various aspects of language and learning. Qualified teachers are invited to join.

**Medical Facilities** A nurse is in attendance, and the College Medical Director is available for consultation. The well-equipped Porter Medical Center in Middlebury is within easy reach.

**Accommodations** All students not living with their families in the vicinity of Bread Loaf are expected to live on campus unless they have secured the permission of the Director to arrange other accommodations.

No student rooms will be ready for occupancy until Tuesday morning, June 26. Cabins, houses, and camps in the mountain communities surrounding Bread Loaf and at Lake Dunmore are available for students with families. Securing off-campus housing is the responsibility of the student, but the Bread Loaf office will try to provide assistance. For a small fee, the School provides a child-care program, Croutons, for students' children.



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**Transportation** The Bread Loaf campus is twelve miles from Middlebury, the closest bus stop. The Bread Loaf taxi meets all buses on June 26. There are Vermont Transit buses from Montreal, Boston, Albany and New York City. A number of air lines offer flights to Burlington; connection to Middlebury can be made on Vermont Transit buses.

**Recreation** Since the elevation at Bread Loaf is 1500 feet above sea level, the summers can be cool. For those who enjoy outdoor life, the School is ideally located at the edge of Battell Forest. A junction with the Long Trail, "a footpath in the wilderness" which winds along the summit of the Green Mountains and extends from southern Vermont to the Canadian border, is a short hike from the School. A picnic at the nearby Robert Frost farm and a tour of the Frost cabin are popular Bread Loaf traditions, as are the square dances in the Bread Loaf Barn.

The extensive campus offers a fine opportunity for the combination of study and recreation. A softball and soccer playing field, tennis and volleyball courts are available. Jogging and hiking trails are everywhere. Bathing beaches at Lake Dunmore are twelve miles from the School. At Bread Loaf, there is the Johnson Pond and nearby Lake Pleiad.

**Transcripts** One official transcript from the Bread Loaf School of English will be issued without charge on written request to the Director of Academic Records, Middlebury College. A fee of \$2 is charged for each additional transcript. To students who are financially indebted to the College, no transcript will be issued until satisfactory arrangements have been made with the Comptroller.

**Letters of Reference** Requests for letters of reference should be made directly to the Director of the School, not to former Bread Loaf faculty.

**Transfer Credits** A limited amount of graduate work may be transferred from other accredited institutions. Each course must be approved for transfer, preferably before the work is done. The program of a candidate for the Master of Arts or Master of Letters degrees at Bread Loaf may include no more than six transferred credits. Such credits are normally earned in literature. Thus, if six credits are transferred, the degree may be earned in four summers or, in exceptional cases, in three.

Graduate credits transferred from other institutions expire after ten years have elapsed since the study was done. Transfer course credits cannot be counted for degree credit elsewhere and must be of B grade or better. Graduate credits earned at Bread Loaf expire after ten years. Credits earned at the Bread Loaf School of English are generally transferable to other graduate institutions.

<b>Fees</b>	Tuition:	\$2,210
	Board:	780
	Room:	325
		<hr/>
		\$3,315

The tuition fee also includes a fee for an accident insurance policy with limited coverage.

Each applicant who is accepted is asked to pay a \$175 enrollment deposit, refundable up to May 1, which is applied to the student's total bill. An applicant is officially

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registered only upon receipt of this fee. Money should not be sent until payment is requested. Rooms are assigned only to students registered officially.

Final bills are mailed about May 1 and are payable upon receipt. A late fee of \$25 will be charged for bills not paid by June 1 except for those students admitted after bills have been sent. Checks should be made payable to Middlebury College. Students living outside the U.S. must have the checks made out in U.S. dollars.

A fee of \$1,105 is charged students who take a third course for credit.

**Refunds** Students who withdraw for medical reasons or serious emergencies forfeit the enrollment deposit but may receive refunds for any additional amounts paid as follows:

Before the end of first week of classes—60% of tuition plus pro-rated board.

Before the end of second week of classes—20% of tuition plus pro-rated board.

Thereafter—Board only, pro-rated.

**Financial Aid** Because of the generosity of former and present Bread Loaf students and friends of the School of English, the School has steadily increased its financial aid resources. No interested applicant with strong credentials should fail to apply because of need.

Financial aid may be in the form of grants and/or work aid. The aid is offered on the basis of financial need and scholastic ability. To be considered for all types of aid offered through Middlebury College, a student must first file a Bread Loaf Financial Aid Form with the Middlebury Financial Aid office. Requests for aid should be made when the application form is submitted to the School; all pertinent forms and information will be sent when they become available. Students are advised to return all completed materials as soon as possible.

#### **Schedule**

June 26	Registration Day
June 27	Classes begin
July 20	Mid-term recess
August 8	Classes end
August 9-10	Final examinations
August 11	Commencement





## 1990 Schedule of Classes

8:30

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|------|--|---------------|
| 11.  | Power and the Sublime in Romantic Poetry (III)   | Ms. Armstrong |
| 14.  | Mod. and Contemp. British and Irish Poetry (III) | Mr. Sadoff    |
| 50.  | Antebellum American Writing (IV)                 | Mr. Brodhead  |
| 110. | Modern Fiction (V)                               | Mr. Hunter    |
| 167. | Language and Gender in American Fiction (IV)     | Ms. Heath     |

9:30

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|------|---|---------------|
| 19.  | Chaucer (II)                                  | Mr. Patterson |
| 55.  | Contemporary Literary Theory (V)              | Mr. Wood      |
| 90.  | Teaching Shakespeare (II)                     | Mr. Worthen   |
| 121. | African-American Poets of the Modern Era (IV) | Mr. Stepto    |
| 172. | Writing the Natural History of Narrative (I)  | Mr. Armstrong |
| 174. | Writing Oneself (I)                           | Miss Martin   |

10:30

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|------|--|-----------------------------|
| 3.   | Heads or Tales? (I)                    | Ms. Goswami/<br>Mr. Britton |
| 35.  | The Essay (III)                        | Ms. Heath                   |
| 39.  | Contemporary American Short Story (IV) | Mr. Huddle                  |
| 150. | Narrative and Desire (III)             | Ms. Sadoff                  |
| 185. | Writing of the American South (IV)     | Mr. Brodhead                |

11:30

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|------|---|--------------|
| 36.  | Biography in Western Literature (V)           | Mr. Ferguson |
| 93.  | Modern British Drama (III)                    | Mr. Worthen  |
| 119. | Studies in European Fiction (V)               | Mr. Donadio  |
| 198. | Writing, Teaching, and the Theater (I)        | Ms. Cazden   |
| 208. | Theory and Practice of Cultural Criticism (V) | Mr. Freedman |
| 211. | Native American Literature (IV)               | Ms. Maddox   |

*Mon., Wed. 2:00-4:30*

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|------|--|--------------|
| 18.  | Playwriting (I)                        | Mr. Clubb    |
| 28.  | Shakespeare's Tragedies (II)           | Mr. Pack     |
| 176. | Connections - Writing and Teaching (I) | Mr. Macrorie |
| 205. | Henry James (IV)                       | Mr. Wood     |

*Mon., Thurs. 2:00-5:00*

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|------|-------------------------|------------|
| 129. | Acting Workshop (VI)    | Ms. MacVey |
| 139. | Directing Workshop (VI) | Mr. MacVey |

*Tues., Thurs. 2:00-4:30*

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|------|---|---------------|
| 2.   | Writing and Editing Prose Non-Fiction (I) | Mr. Macrorie  |
| 32.  | Milton (II)                               | Ms. Patterson |
| 172. | Natural History of Narrative (I)          | Mr. Armstrong |
| 174. | Writing Oneself (I)                       | Miss Martin   |
| 200. | A Workshop for Nature Writers (I)         | Mr. Lueders   |
| 214. | Proust (V)                                | Mr. Donadio   |

*Tues., Fri. 2:00-4:30*

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|----|---------------------|------------|
| 5. | Poetry Writing (I)  | Ms. Oles   |
| 6. | Fiction Writing (I) | Mr. Huddle |

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